

# ANGEL OF THE NIGHT

(Words from "In memoriam A.H.H." / poem LXIX by Alfred Tennyson (1809-1892))

choir/chamber orchestra

Huub de Lange (\* 1955)

$\text{♩} = \text{c. } 125$

The musical score is written for a choir and chamber orchestra. It begins with a tempo marking of  $\text{♩} = \text{c. } 125$ . The instrumentation includes Flute, Oboe, Bassoon, Horn in F, Timpani, Violin I & II, Viola, Cello, Contrabass, Soprano, Alto, Tenor, and Bass. The score is in common time (C). The Flute and Oboe parts start with a *mp* (mezzo-piano) dynamic. The Bassoon and Timpani parts have a *mf* (mezzo-forte) dynamic. The Tenor part has an 8-measure rest at the beginning. The Soprano, Alto, and Bass parts have 8-measure rests at the beginning. The Violin I and II, Viola, Cello, and Contrabass parts have 8-measure rests at the beginning.

## ANGEL OF THE NIGHT (Huub de Lange)

9

Ob. 1

Bsn. 1

Timp.

Vla.

Cb.

*mp*

*p*

*p*

Measures 9-16: Oboe 1 and Bassoon 1 play a rhythmic pattern of eighth notes. Timpani plays a series of eighth notes. Viola and Cello play a sustained bass line. Dynamics include *mp* and *p*.

17

1

Fl.

2

Ob. 1

Bsn. 1

Hn. 1

Vla.

*mp*

*p*

*mp*

*p*

*mf*

Measures 17-24: Flute 1 and Flute 2 play a melodic line. Oboe 1 and Bassoon 1 play a rhythmic pattern. Horn 1 plays a sustained line. Viola plays a sustained bass line. Dynamics include *mp*, *p*, and *mf*.

25

1 Fl.

2 Fl.

Ob. 1

Bsn. 1

Hn. 1

Timp.

*mf*

*mf*

33

Bsn. 1

Hn. 1

Timp.

Cb.

*mf*

*mp*

*p*

41

Bsn. 1

Cb.

49

Bsn. 1

Cb.

53

Bsn. 1

Cb.

S

*mf* I dream'd there would be Spring no more,

57

Bsn. 1

Cb.

S

That Na - ture's an - cient po - wer was lost:

61

Ob. 1

Cb.

S

The streets were black with smoke and frost,

65

Ob. 1

Cb.

S

They chat - ter'd trif - les at the door:

69

Ob. 1

Cb.

A

*mf* I wander'd from the noi-sy town

T

*mf* I wander'd from the noi-sy town

72

Ob. 1

Cb.

A

*mf* I found a wood with thor-ny boughs

T

B

Ob. I

Cb.

T

B

76

*mf* I took the thorns to bind my brows,

*mf* I took the thorns to bind my brows,

Ob. I

I

Vln. II

Vla.

Vc.

Cb.

S

A

T

B

80

*mf* I wore them like a ci - vic crown:

*f* I met with scoffs, I

*f* I met with scoffs, I

*f* I met with scoffs, I

*p*

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

T

B

met with scorns From youth and babe and ho - ry hairs: They call'd me in the

8 met with scorns From youth and babe and ho - ry hairs: They call'd me in the

met with scorns From youth and babe and ho - ry hairs: They call'd me in the

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

T

B

pu - blic squares The fool <sup>3</sup> that wears a crown of thorns:

pu - blic squares The fool <sup>3</sup> that wears a crown of thorns:

pu - blic squares The fool <sup>3</sup> that wears a crown of thorns:

91

Ob. 1

Bsn. 1

Cb.

S

*mf* They called me fool, they called me child: I found an

95

Ob. 1

Bsn. 1

Cb.

S

an - gel of the night; The voice was low, the look was

99

Ob. 1

Bsn. 1

Cb.

S

bright; He look'd up - on my crown and smiled:

103

Fl. 1 *mp*

Fl. 2 *mp*

Hn. 1 *mp*

Cb. *p*

A *mf* He reach'd the glo - ry of a hand, That seem'd to touch it in - to

T *mf* He reach'd the glo - ry of a hand, That seem'd to touch it in - to

B *mf* He reach'd the glo - ry of a hand, That seem'd to touch it in - to

107

1 Fl. 1

2 Fl. 2

Ob. 1

Bsn. 1

Hn. 1

Cb.

107

S. *mf* The voice was not the voice of grief,

A. leaf:

T. leaf:

B. leaf:

Ob. 1

Bsn. 1

Cb.

S

A

111

*mf*

The words were hard to un - der - stand.

Bsn. 1

Cb.

115

Fl. 1

Bsn. 1

Cb.

123

*mf*

Fl. 1

Bsn. 1

Cb.

131

139

1

Fl.

2

Ob. 1

Bsn. 1

Cb.

*mf*

This musical score page contains measures 139 through 144. The instrumentation includes Flute 1, Flute 2, Oboe 1, Bassoon 1, and Contrabass. Measure 139 features a melodic line in Flute 1 and Oboe 1, with a *mf* dynamic marking. Measures 140-143 show sustained notes in the woodwinds and a rhythmic pattern in the Contrabass. Measure 144 concludes the passage with a final note in the woodwinds and a sustained note in the Contrabass.